

**SAN
FRANCISCO
ART
INSTITUTE
SUMMER
SESSION
1985**





Designed by Peter Belsito

SUMMER 1985

Calendar of Classes

(The scheduled times and places for class meetings are included in the class descriptions.)

SUMMER SESSION I: May 28–July 5

ART STUDENTS' ENGLISH PROGRAM: May 28–August 16

YOUNG ARTISTS PROGRAM: June 25–August 2

SATURDAY EXTENSION PROGRAM OF NON-CREDIT CLASSES FOR ADULTS: June 29–August 3

SUMMER SESSION II: July 8–August 16

THE 1985 SUMMER CONFERENCE ON ART WRITING: August 16–23

THE 1985 SUMMER CONFERENCE ON ART, PSYCHE AND SPIRIT: August 16–23

SUMMER SESSION



Summer Sessions at SFAI are planned to provide the opportunity for new students to begin their degree program of either full or part-time study; for continuing students to work toward fulfillment of their degree requirements with courses parallel to those offered in the fall and spring semesters, with the addition of special courses of unique subject and / or organization possible only during the summer; for students who may not wish to enter a full degree program but who wish nevertheless to pursue their individual goals in art at the professional level; for students who wish to explore their interests in art at the non-credit, Extension Education level; and for young people who have not yet graduated from high school who wish to begin to work in art in the stimulating atmosphere of the professional art school. We invite you to look over our program, to consider our classes in relation to your own interests and needs in art, and to contact our Admissions Office, (415) 771-7020, extension 40, regarding additional course and registration information■

1985

SUMMER SESSION I

May 28 · July 5

Undergraduate Studio Courses

PA-1/100

BEGINNING AND FURTHER DRAWING

B Robin Winters, MWF, 9 a.m.—1 p.m., 3 units, Studio 13.
No prerequisite for beginning level work.

The course will introduce beginners to the basic methods and concepts of drawing, and it will provide individualized challenge and critique for advanced students. Mr. Winters has exhibited at the Mary Boone Gallery, N.Y.C. and at the Art Palace, N.Y.C.

PA-20/120

BEGINNING AND FURTHER PAINTING

B Judy Linhares, MWF, 9 a.m.—1 p.m., 3 units, Studio 116.
No prerequisite for beginning level work.

The course will introduce beginners to the basic methods and concepts of painting, and it will provide individualized challenge and critique for advanced students. Ms. Linhares' most recent exhibition was at the Ruth Siegel Gallery, N.Y.C.

PR-5

PRINTMAKING WORKSHOP

P Michi Itami, MWF, 9 a.m.—1 p.m., 3 units, Studios 1—4.
No prerequisite for beginning level work.

The course is planned as a workshop for both beginners and advanced students to explore the world of the printmaking studio in both variety and depth. Ms. Itami's most recent exhibition was at the Soker-Kaseman Gallery in S.F.

PH-54

COLOR IN PHOTOGRAPHY

C Jack Fulton, MWF, 9 a.m.—1 p.m., 3 units, Studio 24 (Darkrooms) and Studio 16. *No prerequisite.*

Introduction to basic color theory and materials for printing the negative and positive transparency. Emphasis and practice is on negative printing, with demonstrations given of the two types of prints from positives: Cibachrome and Kodak Type R. Assignments and the history of color photography serve to develop vocabulary used in critiquing student progress and ideas in color photography. Lab work and attendance at demonstrations are crucial to progress in this class. Mr. Fulton's most recent exhibitions were at the Andover Gallery, Andover, Mass., and the Musee de l'Art Moderne, Paris, France.

FI-113

SOUNDTRACK DESIGN AND THE ART OF NOISE

S Chris Brown, MWF, 9 a.m.—1 p.m., 3 units, Studio 26.
No prerequisite.

Noise is a catchword for sound that is too complex or unpredictable to be defined and symbolized for use in communication. Much current sound work utilizes noise elements in music as developed through Russolo's Futurists, the music of Varese and John Cage. This class will explore the use of inexpensive methods of recording noise and other sounds onto audio tape. We will build simple pickups to record various sounds from the environment and will investigate construction of primitive instruments. We will also study the manipulation of sound by splicing, looping, and speed changes. We will further develop and expand sound designs through current electronics. The basic approach of the course will be to create a discipline for organizing raw sounds to create music with new materials. Students will learn some basic electronics, soldering and pickup winding. Each class member will be expected to create a soundtrack of at least five minutes in length.

Mr. Brown has been building electro-acoustic instruments, designing electronic and computer music systems, and composing during the last seven years in San Francisco. His pieces for these systems have been performed at *New Music America 81 and 84 Festivals*, and at numerous galleries and performance venues throughout California. He is a Board member of Avant Arts, S.F. and is currently doing advanced work at Mills College.



Undergraduate Humanities Courses

HU-22

ART STUDENTS' ENGLISH PROGRAM

A Kathy Cinnater & an instructor to be announced, MTWThF, 9 a.m.—12 noon and 1 p.m.—4 p.m., 15 credits (3 units English composition, 3 units of Beginning Art History Survey, 6 units of general Humanities, and 3 units of Beginning Studio Art.) Prerequisites: At least four years of secondary or post-secondary study of English language or a minimum score of 400 on the Test of English as a Foreign Language (TOEFL). Limited to international art students with eligibility for a Visitor's Visa or I-20 from an American college. **Note:** This class meets five days per week during the entire period of both first and second Summer Sessions, May 28 through August 16.

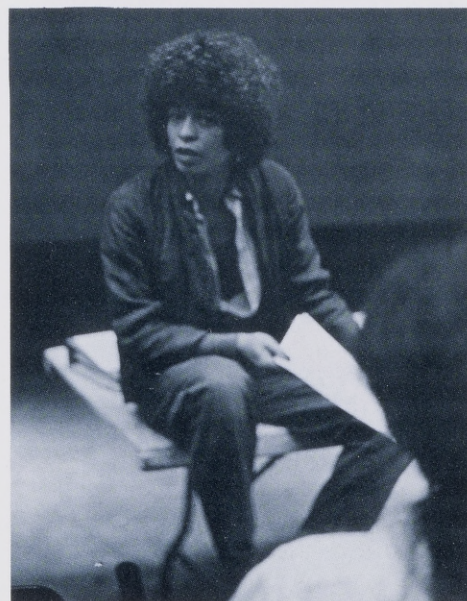
The San Francisco Art Institute will present a special Art Students' English Program during the summer of 1985 to help international art students learn to speak and understand English from an artist's point of view. This special program will include several components that will help in the preparation for study in all English-speaking art schools and communities. Enrollment is limited to the first 15 qualified applicants who submit the registration form and deposit. For more information and registration form, write or call the Admissions Office.

HU-132

THE ARTIST AS DOCUMENTARY HISTORIAN

Angela Davis, T-Th, 9 a.m.—12 noon, 3 units, Auditorium. No prerequisite.

This course will explore some of the most exciting moments of California labor history as documented in visual, literary and performing arts, beginning with the General Strike and Hunger Marches of the 1930's and concluding with the contemporary workers' movement against South African apartheid. Guest presentations will be made by prominent Japanese labor leader Karl Yoneda, author of *Ganbatte: Sixty-Year Struggle of a Kibei Worker*; Archie Brown, ILWU leader who was framed on a murder charge during the 1934 General Strike; Lynn Childs, shipbuilder during World War II, who was featured in the film, *Rosie the Riveter*; Dolores Huerta, leader of the United Farmworkers; Rupert Garcia, well-known Bay Area artist who pioneered the poster and mural movement during the 1968 San Francisco State Strike; and Leo Robinson, who recently led the protest by San Francisco Longshoremen who refused to unload South African cargo. There will be film screenings, slide presentations and performances by the Freedom Song Network and the Bay Area Labor Theater. Ms. Davis' most recent book is *Women, Race and Class* (Random House, 1983).



Graduate Studio Courses

PS-200

STUDIO CRITIQUE SEMINAR IN PAINTING AND SCULPTURE / CERAMIC SCULPTURE

Mark Van Proyen, Tu, 1 p.m.—4 p.m., 6 units, Conference Room. Prerequisite: Admission to the MFA program in Painting or Sculpture/Ceramic Sculpture.

Note: This seminar meets every Tuesday during the entire period of both first and second Summer Sessions, May 28 through August 16.

This course will fulfill one semester or 6 units of graduate level studio criticism seminar credit in Painting/Sculpture only. Mr. Van Proyen is Editor of *Expo-See* magazine, a Contributing Editor to *Artweek*, and his most recent exhibition was at the S.F. MOMA Rental Gallery.

IN-200

GRADUATE STUDIO CRITIQUE SEMINAR IN ALL MEDIA

Fred Martin, W, 1 p.m.—4 p.m., 6 units, Conference Room. Prerequisite: Admission to the SFAI Graduate Program.

Note: This seminar meets every Wednesday during the entire period of both first and second Summer Sessions, May 28 through August 16.

This course will fulfill one semester or 6 units of graduate studio criticism seminar credit in any major department at SFAI. Mr. Martin is Dean of the College of SFAI, an exhibiting artist, and a Contributing Editor to *Artweek*. (Graduate students should also note below the graduate seminar in theory and criticism, IN-240: *The Roles and Profession of the Artist*, M Th, 1 p.m.—4 p.m., Suzaan Boettger, 3 units, being offered in the second Summer Session.)

SUMMER SESSION II

July 8 - August 16

Undergraduate Studio Courses

PA-1/100

BEGINNING AND FURTHER DRAWING

Susan Hall, MWF, 9 a.m.—1 p.m., 3 units, Studio 13. No prerequisite for beginning level work.

The course will introduce beginners to the basic methods and concepts of drawing, and it will provide individualized challenge and critique for advanced students. Ms. Hall's most recent exhibition was at the Neil G. Oysey Gallery in Los Angeles.

PA-20/120

BEGINNING AND FURTHER PAINTING

Michael McClard, MWF, 9 a.m.—1 p.m., 3 units, Studio 116. No prerequisite for beginning level work.

This course will introduce beginners to the basic methods and concepts of painting and it will provide individualized challenge and critique for advanced students. Mr. McClard has exhibited at the Mary Boone Gallery, N.Y.C. and the Art Palace, N.Y.C.

PH-41

PHOTOGRAPHY, MYTH AND DOCUMENT: WOMEN SHAPING A CONTEMPORARY ESTHETIC

Jeanne Finley, Ellen Brooks, Eileen Cowin, MWF, 9 a.m.—1 p.m., 3 units, Studios 24 (Darkroom) and 16. Prerequisite: PH-1A, *Beginning Photography or the equivalent*.

This is a studio class in which the contribution made by women since the 1960's will be examined. Through cri-

tique, readings, and discussion, students will explore issues such as media, sexuality and feminism inherent within a diversity of artists' work and how these issues may have influenced each student's personal vision. Additionally, two guest instructors, Ellen Brooks and Eileen Cowin will teach the class for one week each. For a final project each student will research one artist and make a visual presentation on that artist's work and its significance on contemporary art. Jeanne Finley's most recent show was at the Museum of Modern Art in N.Y.C., 1985. Both Ellen Brooks and Eileen Cowin exhibited in the 1983 Whitney Biennial.

FI-123

EXPERIMENTAL SOUND FILM

Tim Bruce, MWF, 9 a.m.—1 p.m., 3 units, Studio 26. Prerequisite: FI-1A, First Year Filmmaking or the equivalent, or the permission of the instructor.

A film production course in which each student will complete a five minute sound film in either 16 mm or Super-8. The class will examine ways in which sound is used in both traditional cinema and fine art film. Special scrutiny and critique will be given to those independent filmmakers who have concentrated on sound/image relationships, such as Michael Snow, Larry Gottheim, Malcolm LeGrice, etc. We will analyze ways in which sound functions with images to produce meaning in different ways. Students will be encouraged to think of sound as an element equal to picture and will explore handmade optical tracks, sound as the generator or organizer of images, and formal/conceptual issues of space/time. The course will amplify technical skills in recording and synchronizing sound as well as expand an awareness of esthetic concerns.

Mr. Bruce is an independent fine art filmmaker educated at St. Martin's School of Art, and the Royal College of Art, London, England. He has taught Film History at Antioch, Film/Video and Photography at Wright State University, Dayton, Ohio, and currently Film and Photography at the Cincinnati Art Academy. He has received many grants, and has produced over 17 personal works that have been shown extensively in the U.S.A., Canada, Britain and France.

HU-25

THE ART OF POETRY

Bill Berkson, TTh, 1 p.m.—4 p.m., 3 units, Conference Room. No prerequisite.

A series of workshops and poetry readings indicating the variety and scope of contemporary poetry and providing a grounding in how it is written. The workshops will explore possibilities of writing poems based on exercises with given forms and subject matters and with reference to works by guest poets. Video and audiotapes will be played. Among the guest poets reading and/or participating in the workshops will be Robert Duncan, Kenneth Koch, Victor Hernandez Cruz, Anne Waldman and others. Some readings will be scheduled during the evening hours. Mr. Berkson's most recent books of poetry are *Start Over* (Tombouctou, 1983) and *Lush Life* (Z Press, 1984).

P/V-1/100

BEGINNING AND FURTHER PERFORMANCE/VIDEO

Howard Fried, MWF, 9 a.m.—1 p.m., 3 units, Studio 10. No prerequisite.

Examining Appropriations: Various forms of field work with Howard Fried. Mr. Fried's recent and upcoming shows include the University Art Museum, Berkeley; the Museum of Modern Art, N.Y.C.; Institute of Contemporary Art, Boston; Whitney Museum of American Art, N.Y.C.; and Gallery Paule Anglim, San Francisco.

P/V-91

ELECTRONIC ARTS

Frank Gillette, MWF, 9 a.m.—1 p.m., 3 units, Electronic Arts Research Lab (EARL). No prerequisite.

The rock was a simple weapon, crude and sometimes successful, but it unfortunately created no surplus. A kill of small game was required every day just to survive. The invention of the bow and arrow allowed bigger kills and many days of leisure to chew the fat. The electronic arts course is intended to do the same. It will include audio, graphics and systems information. Frank Gillette has exhibited at the Howard Wise Gallery, Leo Castelli Gallery,

Long Beach Museum of Art, Whitney Museum, Museum of Modern Art, N.Y.C., Documenta 6, XIII Winter Olympiad, and Venice Biennale.

Graduate Courses in Theory and Criticism

IN-240

THE ROLES AND PROFESSION OF THE ARTIST

Suzaan Boettger, MTh, 1 p.m.—4 p.m., 3 units, Conference Room. Prerequisite: Admission to the SFAI Graduate Program.

This course will fulfill 3 units of the MFA degree requirement for Interdepartmental Seminars in the Theory and Criticism of Art.

This brief but intense semi-weekly seminar surveys artists' relations to their various audiences (contemporary artists, patrons, and society-at-large) in major historical eras and in roles ranging from craftsman to intellect to visionary. The modern period will be emphasized, focusing on the 19th century emergence of the avant-garde stance and considering the social and economic embrace of the *post-modern* period. Active class discussions will analyze assigned books and articles; each student will also examine a pertinent issue in a paper or statement.

Suzaan Boettger is an art critic, the San Francisco correspondent for *Artforum*, and has taught art history at northern California schools, including the University of California at Davis, and California College of Arts and Crafts.

SFAI YOUNG ARTISTS PROGRAM

June 25 · August 2

TWTh, 10 a.m.—12 noon and 1 p.m.—3 p.m.

The SFAI Young Artists Program allows young art students ages 14 through 18 to explore media and ideas not usually available in high schools. This intensive six-week program encourages students to develop their own images in new and exciting ways. Courses are offered in both the morning or afternoon sessions in the areas of drawing, painting, photography, video art and film. Students may enroll in one or two courses. The Young Artists Program culminates in an exhibition and reception for participants and parents on Friday, August 2, 4 p.m.—6 p.m. Tuition for these courses is \$110 per course, including lab fee. (Children of SFAI members who have joined at the level of \$30 or more will be eligible for a 20% discount.) Contact the Admissions Office for the Young Artists Program brochure, which includes further details and application information.

THE SATURDAY EXTENSION PROGRAM

June 29 - August 4

The SFAI Saturday Extension Program of non-credit courses for adults will continue during the summer with a special six-week session of classes in Figure Drawing, Watercolor, Painting, Black and White Photography, and a special course in Assemblage. Tuition for these courses is \$80 including lab fee. (SFAI members who have joined at the level of \$30 or more will be eligible for a 20% discount.) Contact the Admissions Offices for further information and a complete brochure about these classes.



SUMMER CONFERENCE 1985

This year, SFAI will sponsor two different, simultaneous Summer Conferences on timely and important aspects of the visual arts. Each Conference will begin on the evening of Friday, August 16, will meet through that first weekend, will continue all day each day through the following week, and will end Friday, August 23. Public lectures by distinguished visiting faculty who are participating in the conferences will be scheduled for most nights of the conference week. Complete information on each Conference is given below.

IN-25

ART WRITING, 1985

A *Carter Ratcliff, keynote speaker; Bill Berkson, general coordinator of the conference and leader of the afternoon seminar on Criticism as Seeing and Writing; Fred Martin, leader of the morning seminar on The Issues of Art Criticism. 3 units Humanities credit.*

Friday, August 16, 7:30 p.m., SFAI Auditorium. Carter Ratcliff, Contributing Editor, *Art in America* and author of recent books on Andy Warhol and Red Grooms, will deliver the keynote address, *Individual Style and Institutional Setting*.

Saturday, August 17, 9:30 a.m.—noon, SFAI Conference Room. Seminar in *The Issues of Art Criticism* led by Fred Martin with Carter Ratcliff. Fred Martin is Dean of the College at SFAI and is a Contributing Editor to *Artweek*.

Saturday, August 17, 3 p.m.—5:30 p.m., Conference Room. Seminar in *Criticism as Seeing and Writing* led by Bill Berk-

son with Carter Ratcliff. Bill Berkson's most recent books of poetry are *Start Over* (Tombouctou, 1983) and *Lush Life* (Z Press, 1984).

Sunday, August 18. No *Art Writing Seminars* on Sunday.

Monday, August 19 through Friday, August 23, 9 a.m.—noon, Conference Room. Continuation of *The Issues of Art Criticism* with Fred Martin and guests including Wayne Thiebaud, Constance Lewallen, Jan Butterfield, Barrett Watten, and Mark Levy.

Monday, August 19 through Friday, August 23, 1 p.m.—4 p.m., Conference Room. Continuation of *Criticism as Seeing and Writing* with Bill Berkson.

IN-50

ART, PSYCHE, SPIRIT, 1985
A Karen Malik (*Gateway I Workshop*), Shanja Kirstann (*Initiation*), Louise Klemperer (*Workshop in Developing Personal Imagery*). Daily schedule listed below; 3 units studio credit.

Art, Psyche, Spirit, 1985, is an exploration of the spiritual and psychological aspects of work in the fine arts.

GATEWAY I WORKSHOP, Friday, August 16, 7 p.m.—10 p.m., Saturday, August 17, 9 a.m.—9 p.m., and Sunday, August 18, 9 a.m.—4 p.m., Studio 116.

During this workshop led by Karen Malik of the Monroe Institute of Applied Sciences, students lie in a darkened room, listening through earphones to sound patterns overlaid with occasional voice instructions. The sounds stimulate a *frequency following response*, encouraging the synchronization of brain wave patterns in the right and left hemispheres of the brain. As this synchronization takes place, students enter a meditative or *altered* state of consciousness, or Focus 10. It is a state of profound physical relaxation. By applying a combination of low theta (sleep) brain wave signals with higher beta (wakeful) signals, students achieve a *mind awake, body asleep* state.

After several Focus 10 tapes students move to Focus 12. This new focus is a deeper, stronger, more expanded energy state. Focus 12 eases the body from theta sleep to delta sleep levels, but raises the mind to an even higher level of wakefulness by adding a mixture of at least four

different beta signals. By the end of the workshop students will be able to reproduce Focus 10 and Focus 12 at will, without the assistance of the tapes.

Each person who takes a *Gateway I Workshop* experiences something different. Students may experience physical sensations, gain insights, or get answers and solutions appropriate to what they need and want. Or they may experience something totally different. The experience is private. If they wish, students can share their experiences after each tape.

Students are encouraged to experiment on their own during the tapes, a perfect opportunity to begin taking even greater responsibility for their lives and using energy to make things happen. The trainer aids and supports participants in these new experiences, while the tapes help participants open to these expanded states and learn to use these greater energy systems.

INITIATION: A JOURNEY IN TRANSFORMATION, Monday, August 19 through Friday, August 23, 9 a.m.—noon. Studio 116.

This class, led by Shanja Kirstann, will focus on the archetypal theme of initiatory death and rebirth as a reflection of the creative process and individuation in our personal and collective lives. Incorporating the models and methods of the Shamanic traditions and depth psychology, we will experience ritual enactment and image-making as a transformational process of the depth dimension. Dreams and the visionary realm will be accessed as sources of inspiration for authentic expression in various art forms and bringing the sacred into our everyday lives. Opportunities for creative expression to evoke the *Artist-Healer* will include: music, movement, sound, visual arts, clay, writing, poetry and self-created ritual. Explorations will include the dynamics of the creative process for whole-ing both our personal and professional lives.

Shanja Kirstann is a member of the faculty in Holistic Health, in Transpersonal Psychology, and in Consciousness and the Arts at John F. Kennedy University, Orinda, Ca.

A WORKSHOP IN DEVELOPING PERSONAL IMAGERY Monday, August 19 through Friday, August 23, 1 p.m.—4 p.m., Studio 116.

In this workshop led by Louise Klemperer, each exercise will use some rational thought and some form of

active imagination. Both guided imaging and chance encounters with shapes and patterns in the outerworld will be used as ways to obtain visual imagery from unconscious sources. As in imagery from dreams, these images will in some way be metaphors for one's inner or outer state. (Privacy, when requested, will be respected.) These processes will enable artists to bring forth a series of related, personally significant images from a non-conscious level, which can later form the basis for an extended body of work. Issues of personal/universal meaning will be discussed. There will be some writing, some working with students' own art work, with abstract photographs, and with semi-random monoprints. Within the time-frame of the workshop, the focus will be more on processes than on production of finished art work. (Students must provide their own, inexpensive snap-shot type camera.)

Louise Klemperer, former ceramist, has been on the faculty of the Oregon School of Arts and Crafts since 1980, teaching design and a variation of this workshop. She is also a freelance writer, focusing on art and on the creative process. She is a frequent contributor to *American Ceramics*.

SUMMER CONFERENCE 1985 LECTURES AND PANELS (All lectures and panels begin at 7:30 p.m. in the SFAI Auditorium)

Friday, August 16

Carter Ratcliff *Individual Style and Institutional Setting*

Monday, August 19

Shanja Kirstann *Birthing the Artist-Healer*

Tuesday, August 20

Louise Klemperer *Inner Journeys, Transformation and Art: The Outer and Inner Sources of Images That Are Metaphors for the Evolution of the Self*

Wednesday, August 21

Panel Discussion *What is the Good of Criticism?* with Carter Ratcliff, Wayne Thiebaud, Constance Lewallen, Jan Butterfield, and Mark Van Proyen. Led by Bill Berkson.

Friday, August 23

Panel Discussion *Art, Psyche, Spirit* with Karen Malik, Shanja Kirstann, Louise Klemperer and led by Fred Martin.



SUMMER SESSION REGISTRATION INFORMATION

NEW STUDENTS AT SFAI

New students may reserve classes by completing and mailing the reservation form on page 15. Students who have made reservations must complete registration on the official dates listed below. Call the SFAI Admissions Office, (415) 771-7020, extension 40 for further information.

CONTINUING STUDENTS

Students who will be continuing their studies at SFAI in the Fall of 1985 may register for the Summer Conference as part of their Fall 1985 program at early registration for Fall 1985, May 1 and 2, 1985. See 1984/1986 Catalog for details of Early Registration for Continuing Students.

New and continuing students may register for Summer Sessions I and II and the Summer Conference between 9 and 11 a.m. on May 28, the first day of Summer Session I. (Classes will begin at 11 a.m. that day in order to accommodate registration.)

New and continuing Students may register for Summer Session II and the Summer Conference between 9 and 11 a.m. on July 8, the first day of Summer Session II. (Classes will begin at 11 a.m. that day in order to accommodate registration.)

New and continuing Students who wish to register for the Summer Conference only, may do so between 1 – 4 p.m. on Friday, August 16.



A CADEMIC INFORMATION

All classes meet the days, times and places indicated in the class descriptions except on the first day of each session when morning classes will meet at 11 a.m. in order to accommodate registration as noted under Registration Information. Students are expected to work 18 additional hours per week in each studio class.

Students may enroll in one studio class and one humanities class *per session*, but not two studio classes. All classes are given for 3 semester units unless otherwise noted. Six units per session is considered a fulltime load for the session. Four classes taken during the two sessions for a combined total of 12 semester units are equivalent to full-time enrollment for one semester. Students who wish additional credit may register for the Summer Conference for 3 semester units, for a maximum of 15 units during the summer period.

Undergraduate courses are numbered 1-199, with beginning level courses numbered 1-99, and further level courses numbered 100-199. Graduate courses are numbered 200-299.

STUDIOS

Subject to departmental restrictions, studios at SFAI are available to enrolled students on a twenty-four hour, seven-day basis. From May 28 through August 16, subject to approval by the chair of the appropriate department and after payment of a use fee to be determined by the department, some studios and facilities will be available for use by students who are not enrolled for summer classes, but who were enrolled in Spring 1985 and who enrolled for Fall 1985. Students must consult the appropriate department chair *after May 1, 1985*, for information concerning schedules and fees.

HOUSING

While SFAI provides no on-campus housing, information concerning a variety of temporary and short-term accommodations, as well as roommate referrals, is available from the Admissions Office.

FINANCIAL AID

Financial aid is available for eligible students based on need. Preferential deadline is *April 1, 1985*. Application is made by filing either a SAAC or an FAF.



TUITION AND FEES

Tuition is payable at the time of registration or in advance. Withdrawals, refunds, and changes of program, are made only during the first week of the session. There are no tuition deferments for the Summer Session courses.

Late registration fee charged after first class meeting: \$25

Change of program fee: \$25 after the first week. No changes after the second week.

Transcripts: No charge for first copy. \$3 additional copies.

Returned checks: \$10

UNDERGRADUATE TUITION

<i>Semester units</i>	<i>Tuition</i>
3	\$900
6	1800
9	2700
12-15	3100

For graduate tuition, please consult the Cashier's Office.

YOUNG ARTISTS PROGRAM

\$110 per course (Children of SFAI members who have joined at the level of \$30 or more will be eligible for a 20% discount.)

SATURDAY EXTENSION PROGRAM

\$80 per course (SFAI members who have joined at the level of \$30 or more will be eligible for a 20% discount.)

GENERAL INFORMATION

Detailed information about the College, including information for veterans, foreign students, and degree program applicants, is available by writing or calling the Admissions Office and requesting a copy of the current *College Bulletin*. The office also provides escorted visits of SFAI facilities and galleries.

It is the policy of the San Francisco Art Institute not to discriminate on the basis of age, handicap, color, creed, national origin, religion, race, or sex in student recruitment and admissions, financial aid programs, student and employee practices.



The San Francisco Art Institute is affiliated with the University of California and is accredited by the Accrediting Commission for Senior Colleges and Universities of the Western Association of Schools and Colleges and by the National Association of Schools of Art and Design.

The Art Institute offers a limited number of half-tuition scholarships during the Summer Sessions to art professionals currently teaching at high schools, community colleges, and universities. Write or call the Admissions Office.



SUMMER SESSION 1985

Course Registration Form

Please return this form with a \$200 tuition deposit to the Admissions Office to reserve space in courses. You will be notified if a course is full.

Deadline for deposit: May 23, 1985.

SUMMER SESSION I / May 28–July 5

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course/instructor

☐

course / instructor

SUMMER SESSION II / July 8–August 16

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course/instructor

☐

course/instructor

SUMMER CONFERENCE / August 16–23

☐

Art Writing

☐

Art, Psyche, Spirit

☐

ART STUDENTS' ENGLISH PROGRAM / May 28–August 16

Please send more information about: (No deposit required.)

☐

SATURDAY EXTENSION PROGRAM OF NON-CREDIT CLASSES FOR ADULTS

☐

YOUNG ARTISTS PROGRAM

☐

ART STUDENTS' ENGLISH PROGRAM

For additional information and reservation forms, or graduate seminar forms, contact the Admissions Office.

Name _____
last first middle

Address _____
number and street city

_____ state zip area code/telephone number

Signature _____

Return to: Admissions Office, San Francisco Art Institute, 800 Chestnut Street, San Francisco, CA 94133, (415) 771-7020



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